The EDISON KINETOGRAM

VOL. 3 London Edition, May 1, 1911 No. 2

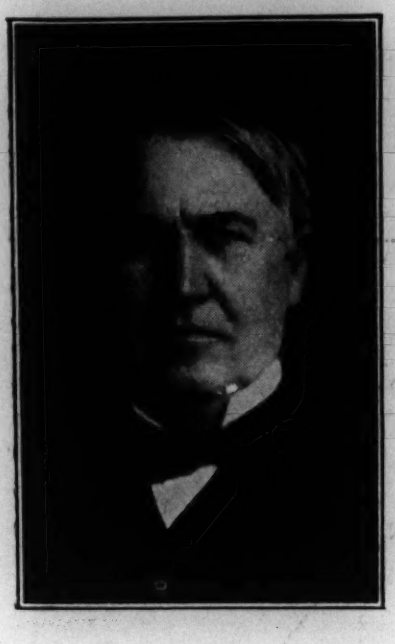
SCENE FROM

THE WEDDING BELL

FILM No. 6766

EDISON FILMS TO BE RELEASED on May 17, 20, 24, 27 & 31, 1911

Vol. 3. MAY 1, 1911. No. 2



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.

Published by THE EDISON MANUFACTURING COMPANY, Ltd., Edison Works, Willesden Junction, London, N.W.

Another Big Edison "Feature" Film

CLOSELY resembling in style of construction its celebrated predecessors, "The Man Who Learned" and "The Red Cross Seal," and telling a story equally as absorbing in its dramatic intensity, equally as convincing and impressive in the lesson of hygiene it teaches, the dramatic-educational release of May 31st, "The Wedding Bell," will rival both of these famous films in the extraordinary interest it will awaken on all sides.

The compelling strength of the story and its admirable presentation will appeal to the regular patrons of the "silent drama," while its educating quality will recommend it in an especial manner to the attention of public officials, of health boards, of civic associations for the promotion of public welfare and of private individuals of altruistic tendencies. It will also be of peculiar interest to labour unionists and others engaged in stamping out the evil of the sweat-shop system.

Book "The Wedding Bell" for an early date and prepare to advertise it in the extraordinary manner it deserves, that you may get the full benefit of this novel production. Don't neglect this opportunity to elevate your theatre in the eyes of the public and to realise on the increased attendance which the exhibition of this intensely interesting film will bring

And don't overlook the fact that there are six other films of feature quality in the latter half of May releases—four dramatic films of unusual strength, two of them by authors of world-wide reputation, and two comedies that will tickle the ribs of any audience, one of which, "April Fool," is a special comedy film that will tickle both "kiddies" and "grown-ups." And every one of these releases is done in the incomparable *Edison* way, the recognized present-day standard of motion picture production.

EDISON FILMS

To be released on May 17, 20, 24, 27, & 31, 1911

Edison Film No. 6767 **Copyrighted, March, 1911** **Released, May 17, 1911**

Code, VOORGEDAAN **Approx. Length, 1000 feet**

The Test of Love

(DRAMA)

HENRY HARRIS and his ward, Edith, who has been blind since her birth, are devotedly attached to each other. While reading the daily paper to her one day he sees an article about an eminent German oculist who has come to this country and who has made several wonderful cures of cases which were considered hopeless. Edith's great desire to see and to look upon her guardian's face so affects Henry that he finally yields to her importunities and agrees to take her to New York to the great oculist. This decision is not reached without a great struggle on his part, for Henry is not a handsome man and, not knowing how Edith may have pictured him in her mind, he is fearful, if the operation proves successful and she sees him as he really is, that in her great disappointment she will turn from him. However, his great love for her triumphs, and he takes her to the oculist who, after careful examination, declares that he can restore her sight.

Edith's joy at hearing that at last she will be able to see the face of the man she has learned to love through her years of darkness only increases Henry's fear of the final outcome, but he heroically determines to sacrifice his happiness if only Edith can obtain her sight. The operation is a very expensive one, and he finds that his meagre savings are not sufficient to defray the cost, so he hurries to his brother whom he has not seen for years, to ask his help.

Upon arriving at his house Henry finds that his brother has developed into a handsome, dashing man of the world, who is eager to help him out of his difficulty but who, owing to a slump in the stock market which caught him unawares, finds himself on the verge of bankruptcy.

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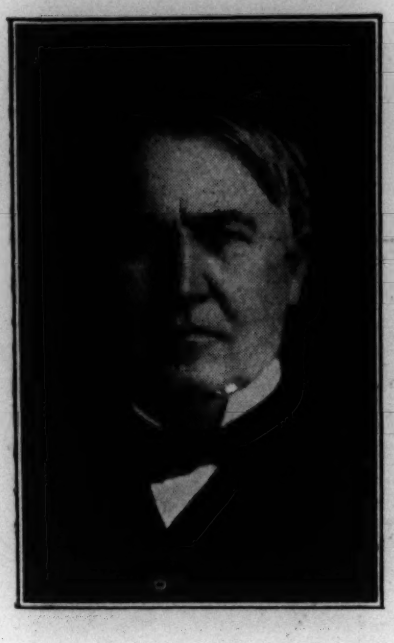

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Upon arriving at his house Henry finds that his brother has developed into a handsome, dashing man of the world, who is eager to help him out of his difficulty but who, owing to a slump in the stock market which caught him unawares, finds himself on the verge of bankruptcy.

However, he gives Henry what little ready cash he has, and with this as a beginning Henry goes back home to raise the balance. After borrowing from all his friends he still finds himself short a considerable amount, which he finally raises by pawning everything of value that he owns, leaving himself penniless and in debt but buoyant in the hope that his great sacrifice will not be in vain. He pays for the operation and brings Edith home in triumph.

Once at home the old fear of losing her returns and, as the time approaches for the removal of the bandages from Edith's eyes, the strain becomes too great and a plan finally suggesting itself to his anxious mind, he sends for his handsome brother. Upon the arrival of the brother, Henry explains his fears and begs his brother to take his place when the bandage is removed from Edith's eyes, that she may believe that it is really Henry whom she sees before her. Realizing Henry's great love for Edith, the brother finally consents. He removes the bandage and stands before her to await the result.

As she grows accustomed to the light, one by one the objects in the room take definite shapes. The operation has been successful ! With a cry of love and joy she rushes into the arms of the man before her, only to recoil in alarm as he answers ; the voice is not Henry's ! Slowly approaching him again, she closes her eyes and runs her fingers over his face ; the features are not Henry's. Who is this strange man ? Panic-stricken, she starts to rush from the room, only to come face to face with another man. He speaks to her and she at once recognizes Henry's voice and, closing her eyes once more, she passes her hands over his face to assure herself that she is not mistaken ; the features are those of Henry, and she is enfolded in the arms of the man she loves.

The picture is sublime in its pathos and of such dramatic strength and cleverly acted as to hold one spellbound from start to finish.

Edison Film No. 6768 **Copyrighted, March, 1911** **Released, May 17, 1911**

Code, VOORGELEGD **Approx. Length, 995 feet**

Who Gets the Order ?

(COMEDY)

A WHOLESALE customer, who is in the market for a large order of goods, writes identical notes to the two concerns who have bidden for it, promising his order, as the prices and quality are the same, to whichever representative reaches him first.

Blinks and Jinks, the two salesmen,

both resourceful "knights of the grip" and both confident of success, leave their respective offices and meet at the railroad depôt, where they discover that their missions are identical. They then and there begin a contest of wits to win the coveted prize. Blinks, having purchased his ticket first, is awaiting his competitor in order that he may keep an eye on him. His ticket, held carelessly in his hand, is stolen from him by a pickpocket, whom he chases, but to no avail. Realizing that he might miss his train, he rushes madly back just in time to catch the train as it is pulling out. Not wishing to pay his fare twice, he slips into the seat with Jinks and while the latter's attention is momentarily distracted, slyly helps himself to the train check in his competitor's hat.

The conductor, taking up tickets the second time and seeing Jinks without a check, begins an argument which results in the latter's ejection from the coach and a rude boost from the platform. Blinks, exultant in his apparent victory, continues on his journey until the engine is incapacitated and he is forced to walk, to his deep disgust and the intense amusement of his fellow passengers. While walking he encounters a tall, ungainly looking tramp, who relieves him of his hat and coat. Despondently he walks the track and upon reaching a crossing, sees to his chagrin his competitor madly riding by on a bicycle which he had inveigled a country lass into lending to him.

In the course of events Blinks tricks a man in an automobile to take him to town; Jinks, who meanwhile has met with an accident on his bicycle, works upon the sympathies of a wagon driver, and after a series of complicated situations they reach the customer almost at the same moment. The customer is nonplussed for the moment but finally divides his order, giving each one half, which results in a happy termination of their desperate struggles, and they all go out to have a drink together.

A breezy comedy, full of snap and go from start to finish, and well calculated to uncork the bottle of laughs in any audience.

Edison Film No. 6769 **Copyrighted March, 1911** **Released, May 20, 1911**
Code, VOORGEMELD **Approx. Length 1000 feet**

The Disreputable Mr. Raegen

By Richard Harding Davis

(DRAMA)

THE salvation of a man is always dramatically appealing, and when that salvation is accomplished through the instrumentality of a little child, it becomes doubly so. In the story of "The Disreputable Mr. Raegen" we see an inhabitant of the lower East Side of New York who is under suspicion and being watched by the police, and we follow him through the events of one night, which lead to a complete change in his life.

The first scene shows his entrance into a saloon and that the police officials on the corner know the man and his unenviable reputation. Inside the saloon a young collector carelessly displays a roll of bills in his wallet, and in paying his

bill for drinks, slips the wallet into the back pocket of his trousers. Another habitue of the saloon, a man by the name of Smith, feigning to drop his hat, deftly picks the pocket of the young collector and slips the empty wallet, after removing the bills, into Raegen's pocket.

Of course the alarm is spread, and in a tremendously exciting scene, in which Smith puts out the lights, the place is raided by the police. Smith has escaped, but under suspicion, and Raegen, on being searched, is found to be in possession of the wallet, but the bills are missing. Being a powerful man, he seizes an opportunity while pretending to plead his innocence, and overthrowing the officer and everyone in his way, dashes out the door of the saloon, hotly pursued by the officers.

We see Smith return to his flat in a tumble-down tenement and display the money which he has brought to his old mother and to the little child of the story. The child is hungry and cries for food. Suddenly they hear a noise outside ; it is the police ! Stopping the child's cries, they put her into a closet, and closing the door, make their escape by way of the fire escape. The police break in the door, make a hurried search, and finding no one there, disappear.

Shortly afterwards we see Raegen darting round the corner, hotly pursued by other police, and entering this same building. Climbing upstairs rapidly, he finds the door open and slips into Smith's apartment, closing the door after him. Hearing a noise in the closet, he raises a chair to defend himself, when the door opens and the tiny little waif appears.

She is quite unconscious of any danger in the supposed bad man and makes friends with him at once, asking him to give her food. Her condition is really pitiable, and Raegen makes a search of the premises, but fails to find anything to give her. He decides to forage outside, but on looking out of the window on the front finds police on guard on the sidewalk below watching the building. The same state of affairs holds true at the back of the tenement. And then the little child suddenly collapses in a dead faint upon the floor from hunger.

This is too much for the heart of Raegen, and picking her up in his arms he goes downstairs, presents himself to the police and invites them to take him to the station, where something can be had for the child to eat. Of course in the meantime Smith has been arrested with the money on his person and Raegen's innocence is proven, and having turned over a new leaf, we see him in the last scene become the foster father of the little waif, who had been abandoned by her grandmother when she fell into the hands of the law.

The story is magnificently told by the Edison players, and with its glimpses of East Side realism will prove one of the most popular of those from Richard Harding Davis' pen.

Edison Film No. 6770 **Copyrighted, March, 1911** **Released, May 24, 1911**

Code, VOORGEPAST **Approx. Length, 975 feet**

Jim the Mule Boy

A Mining Story

(DRAMA)

IF you want to see an audience keyed up to the highest pitch, watch one while "Jim, the Mule Boy" is unfolding its story on the screen. Probably for the first time in the history of film drama, scenes in the depths of the earth, in a coal mine in this instance, are convincingly shown, and there is not only plenty of excitement in the explosion and the entombment of the two boys, together with the frantic work of the rescuing party striving to get at them through the barrier of stone and coal, but also there is unfolded before us a heart story of boy bravery and tenderness that would be hard to equal.

"Jim, the Mule Boy," the sole support of his blind father and a mother and small sister, is stopped at the entrance to the mine into which he is driving his car by the small son of the owner of the mine. The lad wants to ride on the car down into the depths of the ground. Jim puts him off laughingly, but while he is attending to his lunch the small boy hides upon the end of the car and, unknown to Jim, becomes a passenger. When Jim discovers him, down in the farthest recesses of the mine, he starts at once to take him back to the surface to his father.

Then an explosion occurs, and we see the walls of the shaft fall in, blocking the exit of the boys and practically entombing them. Above ground the father misses his little son, and starting a search, is faced by the same explosion. He summons a rescue party to begin work at once. And then follow the successive scenes as the days and hours slip by ; the rescuers working with might and main, with the boys conserving their small supply of food and becoming weak and exhausted when finally it gives out and they are left without food or water.

We see the mule eating the straw from his collar and Jim digging a hole in the coal into which a little water seeps, which he gathers in his cap and gives to his small charge, keeping for himself only what remains in the cap after he has squeezed it as dry as possible. Then the boys abandon hope and the little lad offers up a prayer to the Father above.

In the middle of it Jim's practised ear hears a sound in the distance. The blows of a pick resound far off in the earth. When finally the wall of rock is tumbled down and the rescuers' heads appear, the boys are too weak to lift themselves to greet them. But of course they are borne

quickly to the surface, and the proprietor rewards Jim not only with a deed for a house and lands and a promise of steady work for himself, but also with a hand-shake, which honour is probably more dearly prized than the house and lands.

There is novelty, pathos, and keen reality in every foot of this wonderful film.

Edison Film No. 6771 **Copyrighted, March, 1911** **Released, May 24, 1911**

Code, VOORGEVEIS **Approx. Length, 985 feet**

April Fool

(COMEDY)

IF every April Fool's Day were as full of innocent fun and good nature as this story, it would be worthy of a place among the national holidays. All the fun and all the familiar April fool tricks come out of the buoyant heads of childhood and each one is made fresh by the amount of boy's and girl's nature infused into it. This result is achieved by the fact that the entire story is played by children and wonderfully clever little ones at that.

It begins with the waking up of the little heroine by her small tot of a sister, who comes in in her nightie and after throwing a pillow at her, calls her excitedly to the window and bids her look out. Of course when she looks out there is nothing to be seen there, and April Fool's day has started.

Then we see two very youthful lovers on their way to school. The boy stops at the gate and carries her books for her and when he reaches school, taking from his pocket a small bag of candy, he offers it to her. She takes a large piece and a large bite of the large piece, and then finds that the candy is loaded with vinegar. Of course she proceeds to get even by puncturing holes in an apple and filling the holes with pepper, but the young man is too smart for her, for he substitutes an apple of his own and apparently eats the peppered one with great gusto. Then shifting again, he thrusts upon her the peppered apple and she is caught at her own trick.

Of course this is too much for the young lady and she goes home alone, refusing to see him and shutting him out of the front door when he follows her on to the front porch. Being something of a diplomat the young man procures another partner to go to school with him, and our little heroine sees her best man paying attentions to another girl. When he gives her a piece of cake and accepts a button-hole bouquet, the climax of jealousy is reached.

After school, on the way home, the

young lady drops her belt into a puddle of water and not wishing to soil her hands, tries to fish it out with a stick. Our small hero comes along and offers his assistance, which is scornfully refused at first, the reason being given that he is wearing a buttonhole bouquet of another young lady. He gallantly tears this off and flings it to the ground and offers his services again. This time they are accepted.

Then he decides that he will not get the belt without a kiss. Sitting on an old stile the two youngsters play for this kiss, the girl holding off and the small boy following her. Suddenly they realize that an April shower is coming. The young man runs down the steps of the stile and picks up the umbrella which he has carried. Now the rain begins to pour down in earnest and the little lady asks him to put the umbrella over her, but he still holds off until she gives him the promised kiss. Meantime they are both getting drenched to the skin in a realistic thunder shower, which finally forces the young lady to accede and the kiss is given, bringing to an end one of the sweetest and prettiest and most naturally acted pictures ever released.

Edison Film No. 6772 **Copyrighted, March, 1911** **Released, May 27, 1911**

Code, VOORGEVOEL **Approx. Length, 1000 feet**

Between Two Fires

A Story of the Franco-Prussian War

By Roy Norton

HERE is a stirring story of the perilous times in France during the Franco-Prussian War.

In order to save the life of her uncle who has been taken prisoner by the Prussians, Miriam de Lorme is ordered to forward to the German general the plans of the French Army, which her chateau overlooks. The inhabitants of the districts are ordered to move out of the firing zone, and Miriam realizes that she will not be able to draw the plans and thus save her uncle, if she vacates her chateau. Hitting upon a plan she offers the chateau as a hospital to the French commander, knowing that she will be safe under the protection of the Red Cross flag. She obtains his consent and hoists the flag upon the turret of the chateau.

On the commander's staff are several young officers, one of whom, Captain Lepard, sees in Miriam the ideal of his dreams and loses no time in showing his admiration for her. His devotion is not unwelcome to Miriam, who admires the impetuous young Frenchman and their admira-

tion and friendship soon ripen into love. This admiration of Lepard's for Miriam is not shared by his friend and brother officer, Captain Brownell, who, suspecting her of ulterior motives, decides to keep a close watch upon her movements.

As Miriam's love for Lepard grows stronger her resolution to spy upon the French becomes weaker, until another appeal from her uncle to save his life spurs her on. To save her uncle she must betray her lover's cause. She hurries to the turret of the chateau and draws a rough outline of the French position. Captain Brownell has not been napping, however; from a distance he has been keeping strict watch upon the chateau, and through his field glasses he sees Miriam drawing the plans. Realizing that there is no time to lose, he starts for the outposts. After a short wait he sees Miriam making her way through the lines and follows her. Just as she meets the messenger who is to escort her to the Prussian camp, Brownell confronts them and makes them both prisoners.

Not wishing to humiliate his friend Lepard by bringing his sweetheart before a court martial, he sends for the commander and Lepard and escorts Miriam back to the chateau. Upon the arrival of Lepard and the commander, Brownell explains the situation. Lepard is overcome by what he thinks is his sweetheart's treachery, but the commander takes another view of the matter and accuses Lepard of being Miriam's accomplice. Miriam, seeing her lover in danger of losing life and honour, makes a clean breast of everything and hands over the plans to the commander who, when Brownell vouches for the truth of her story, burns the plans and releases Lepard from arrest. Miriam begs her lover's forgiveness, which he readily grants, and the lovers are happily reunited.

Edison Film No. 6766 **Copyrighted, March, 1911** **Released, May 31, 1911**

Code, VOORGANGER **Approx. Length, 1000 feet**

The Wedding Bell

A Story of the Danger from Goods Made in Sweat-Shops

(DRAMA)

CLARA, the benevolent daughter of John Grey, a wealthy business man, in making her accustomed calls on the poor on the lower East Side of New York, finds the Fenilosi family, consisting of mother, Mona aged nineteen, Rosa aged seven and Toni aged eight, living in utmost poverty in one room, amid

shockingly unsanitary conditions. The mother is ill and unable to work, and in order to earn bread for the family, Mona is making artificial flowers, assisted by the other two children. Clara, desirous of helping them, gives Mona an order for several hundred flowers which, she explains, she desires to use in making a large bell for her wedding, which is to take place in a short time.

Mona calls upon the agent of the tenement and complains of the unsanitary conditions, but the agent cannot act in the matter of improvements without the owner's sanction. The owner enters the office at this moment and the agent refers Mona to him. He listens to her story, but absolutely refuses to make the necessary repairs. Mona goes home much discouraged. When she arrives home she receives a note from Clara Grey asking her to deliver the balance of the flowers as soon as possible. Being thus urged to hurry, the whole family go to work on the flowers—even the mother, who gets up from her sick bed.

Guiseppi, Mona's sweetheart, calls ; he is also put to work. The agent rudely interrupts them by demanding the rent. Mona cannot pay all. Her sweetheart contributes all he has, but it is not sufficient. However, Mona assures the agent that she will bring him the balance as soon as she has delivered the flowers, and he leaves apparently satisfied. Clara, her fiance, Samuel Rice, and their friends, Dr. Watts and Marian Linsey, are busily engaged decorating the wedding bell. During the process Clara has several slight fainting spells but as they pass away almost immediately, no importance is attached to them. Mona arrives with the balance of the flowers, and Clara and her friends gaily complete their task.

Clara and Rice are married the next evening, but no sooner has the minister pronounced them man and wife than Clara falls fainting into her husband's arms. She is at once put to bed, and Dr. Watts diagnoses the illness as typhoid fever. Mr. Rice, in trying to arrive at the cause of the illness, recalls Clara's fainting spells while decorating the bell. They decide to examine the flowers on the bell.

Dr. Watts puts them under the microscope and finds them infected with typhoid germs. They decide to trace the flowers to their source. Their search leads them to the tenement of the Fenilosis, where they find Mona in an atmosphere of disease and pestilence, making flowers. Dr. Watts finds the mother's illness a violent case of typhoid and, obtaining the agent's address from Mona, they hurry to his office to learn the name of the owner of the tenement in order to have him brought before the Health Commissioner and severely punished.

Upon stating their errand to the agent they are horrified to learn that the owner of the tenement is none other than Clara's father, John Grey. Rice then discloses to Mr. Grey the fact that the illness which is endangering the life of his only child was contracted in one of his own filthy tenements, for whose proper sanitation he had refused to spend any money. Rice then persuades Mr. Grey to visit the tenement.

The latter, when brought face to face with the terrible conditions, is seized with a spirit of remorse and starts to remedy his past neglect. He gives orders to have the tenement renovated and remodelled, has the mother taken to the hospital where she will receive proper treatment and nourishment, gives Guiseppi a position as his chauffeur, and does all in his power to atone for the past. Clara is spared to him, and upon her recovery he takes her to the remodelled tenement, where we find the Fenilosi family living happily under the greatly improved conditions.

This novel production gives a truly superb presentation of the shocking conditions that are countenanced by a civilised community, and is a worthy successor to "The Man Who Learned" and "The Red Cross Seal."

Recent Edison Releases

A Complete Table from March 1st, 1911

		Feet Approx.
Mar. 1	A Family of Vegetarians (Com.)	990
1	The Romance of Hefty Burke (Dr.)	1000
4	In the Days of Chivalry (Dr.)	1000
8	Sleep, Gentle Sleep (Com.)	990
8	Fire Dept. of New York City (Descr.)	400
11	Western Night (Com.)	600
11	The Test of Friendship (Dr.)	1000
15	The Gardener's Ladder (Com.)	700
15	The Link that Held (Dr.)	960
18	With Interest to Date (Com.-Dr.)	1000
22	Uncle's Birthday Gift (Com.)	995
22	Mike, the Miser (Dr.)	990
25	An Eventful Evening (Dr.)	1000
29	The Lover and the Count (Com.)	995
29	The Black Bordered Letter (Dr.)	1000
Apl. 1	The Try Out (Com.)	1000
5	Bumptious as Romeo (Com.)	975
5	Selling Old Master (Dr.)	990
8	The Doctor (Dr.)	1000
12	Two Valentines (Com.)	1000
12	His First Commission (Dr.)	999
15	The Rajah (Dr.)	1000
19	The Ransom of Red Chief (Com.)	975
19	A Stage Romance (Dr.)	1000
22	The Rival Sculptors (Dr.)	990
26	Mr. Bumptious, Detective (Com.)	990
26	The Price of Victory (Dr.)	1000
29	The Iron Master (Dr.)	1000

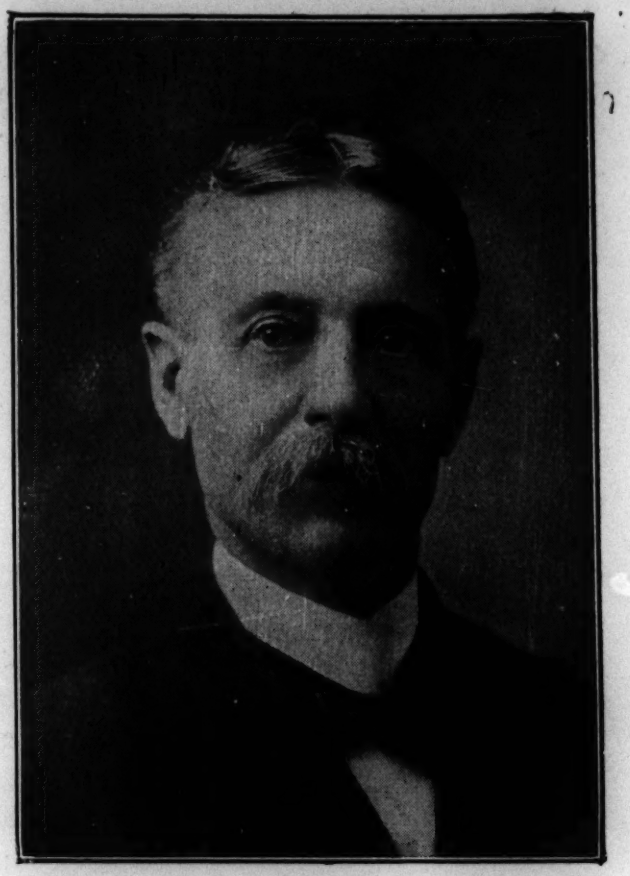
"THE WEDDING BELL."—"The Wedding Bell" should be certain of securing as much popularity as its immediate predecessors. The quality of the Edison productions is too well known to need any special reference ; suffice it to say that throughout the film there is that broad and careful treatment and excellent rendering for which the Company's films are noted. It is certainly a subject to be proud of, and is in every respect a creditable production. . . .—*The Bioscope.*

THE OLYMPIA.—The Olympia is still drawing large audiences to witness its fine up-to-date programme, and last night there was scarcely a seat unoccupied. Probably the star film of the performance was a 1,000 ft. dramatic film by the Edison Co. "A Test of Friendship."—*Scarborough Weekly Post.*

NOTICE TO EXHIBITORS.

Our West End Show-rooms are now open at No. 8 Gerrard Street (first floor), where our films can be seen in comfort, and we shall be pleased to see any Showmen or Managers of Theatres at any time they are in town. We are continually showing our films from 9 a.m. until 6 p.m.

Clergyman-Lecturer Uses Edison Model "B"



Rev. George A. House is a well known clergyman who has gained an enviable reputation as an eloquent lecturer on religious, educational and descriptive subjects throughout the Eastern States. His lectures are in great demand, in the larger cities especially, where they are given for the benefit of churches, colleges, schools and hospitals. They are all illustrated by means of motion pictures, covering a wide range of subjects of a religious, scientific, geographical and historical nature. He is a firm friend of motion pictures and an enthusiastic advocate of their practical value in the sphere of religion and education.

In the exhibition of his films Rev. House uses an Edison Model "B" exclusively, and not only is he personally pleased with results obtained, but he has received many expressions of a congratulatory nature on his lectures from the authorities under whose auspices they were given, wherein they have made specific reference to the high quality of the projection which the Edison Model "B" insured.

Questions and Answers

In this department of the KINETOGRAM *we shall publish, as promptly and fully as space will permit, our replies to enquiries in regard to the motion picture business in general and to the construction and operation of Edison Kinetoscopes and the production of Edison Films in particular. In the belief that the continuance of this department will be beneficial to the trade, we invite questions on the above and kindred subjects. It is understood, of course, that enquiries requiring immediate attention will be promptly answered by letter, our reply being printed in these columns when, in our judgment, the matter is of sufficient importance to be of benefit or interest to the whole trade. Reference to the inquirer will be made by initials only. Inquiries should be addressed to the* KINETOGRAM, *care Edison Manufacturing Co., Ltd., Edison Works, London, N.W.*

J. C. E.—My Machine does not project a perfectly clear picture ; it is blurred on the left-hand side, while the right-hand side is clear and all right. The film appears to jump, as the titles on the left-hand side are much larger than on the right. I have a set of Edison Lenses which project a picture too large for my curtain. If I send these Lenses to you and give you the distance from machine to curtain, also the size of picture I would like, can you adjust them accordingly ?

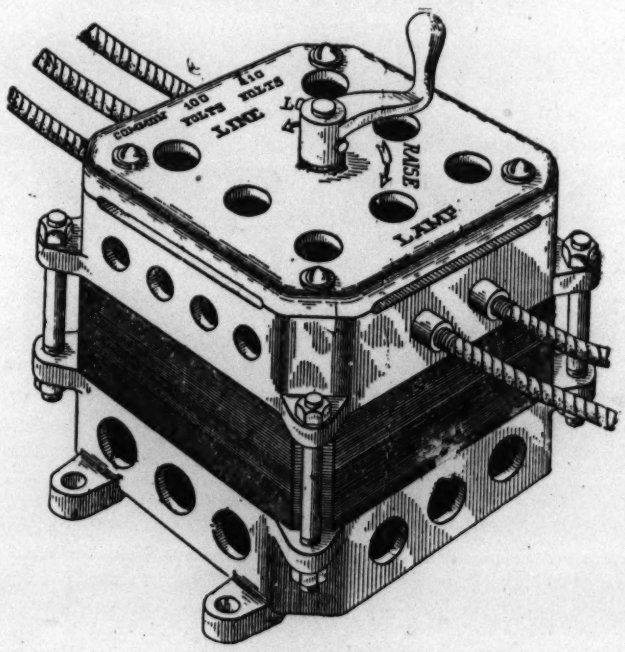
[The trouble might be due to one or several causes. It may be that your Screen is not at right angles with your Picture Machine, or the Aperture Plate, or Picture Guage, is not set at right angles with the Optical Axis ; then again your Objective Lens may not be set in perfect line with the Optical Axis. Look over these points, and if the trouble is not found, it would be best to send your Mechanism to our factory for examination, together with the lenses. When the Mechanism is received here, it will probably require about three (3) days to examine, and make repairs if necessary. As we do not manufacture Lenses, our stock being all of Bausch and Lomb production, we could only supply you with a different complete Lens to suit your curtain and the distance desired.

G. B.—Please tell me how I can take out the old Cam Shaft Bushing and put in a new one.

[Take a piece of steel or brass about $\frac{3}{8}$in. in diameter, first of course removing the cap of the mechanism and forcing the Bushing out. Then drive the new Bushing in, leaving the extension beyond the cap about $\frac{1}{8}$in.]

THE

Edison Economy Transformer



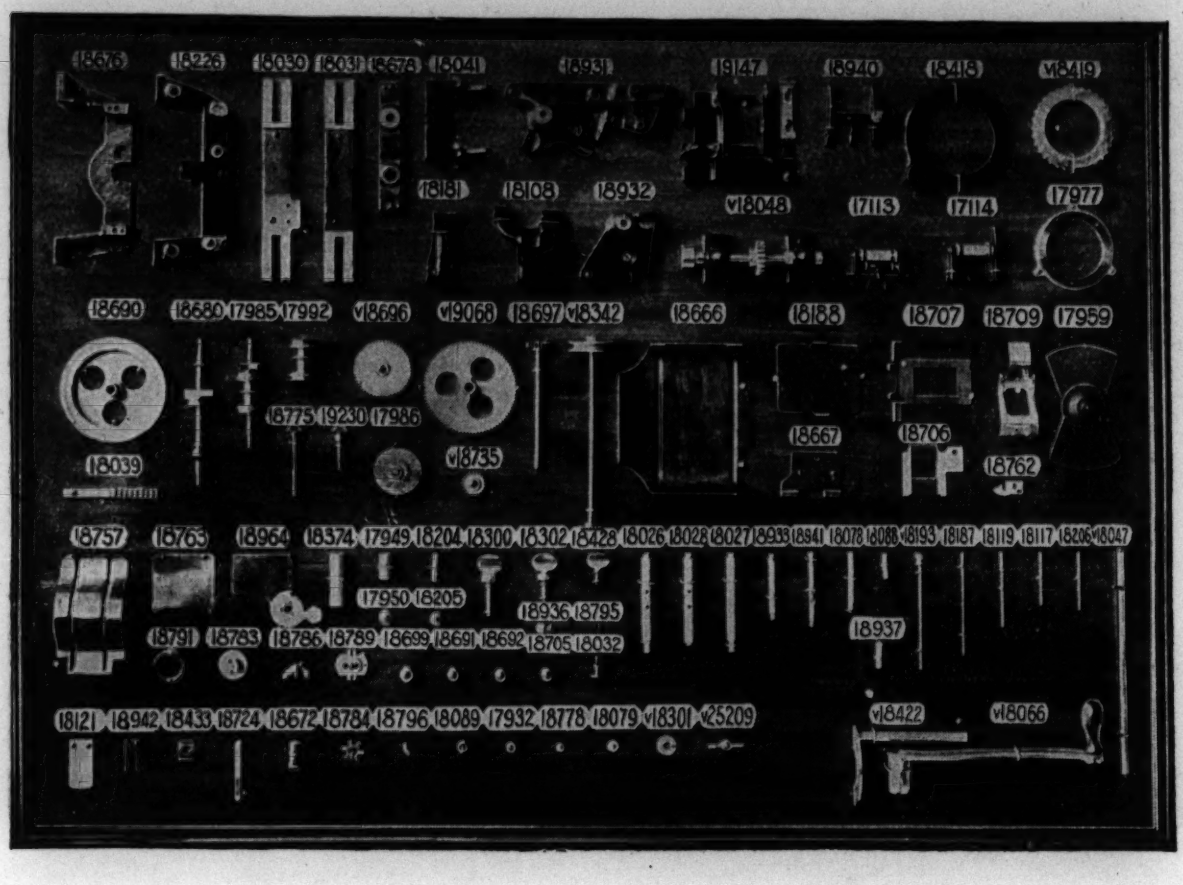
Price, £10

If You Use Alternating Current, the Edison Economy Transformer Will Reduce Your Light Bills 60 *p.c.*

An efficient, adjustable, current-saving device—stepless in operation—no contacts nor contact levers to burn and arc—no burning out, even on dead short circuit—no excessive heat—no "humming."

Sixe only 10 in. × 8½ in. × 10½ in.
Weight, only 40 lbs.

Let us tell you its advantages over the Rheostat Method.



KEY TO SAMPLE BOARD OF MODEL "B" PARTS EDISON PROJECTING KINETOSCOPE, WITH PRICES.

(Preserve This Table and Cut for Reference in Ordering)

Cat. No.		Price s.	d.
18676	Mech. in Frame Side—Right	8	4
18226	Mech. in Frame side—Left	8	4
18030	Mech. Body Slide—Right	5	2½
18031	Mech. Body Slide—Left	5	2½
18678	Mech. Frame Side Cap	3	1½
18041	Mech. Slide Adj. Rack Bracket... ...	3	1½
18931	M. C. Take-up Frame side—Large ...	12	6
18767	(19147 on cut) Underwriter's Type "B" Auto. Shutter Complete with Film Guard	84	0
18940	Take-up Tension Roller Bracket ...	1	5½
18418	Stereo. Lens Holder	6	3
V18419	Stereo. Lens. Adapter Ring	8	4
18181	Picture Gauge Bracket	1	3
18108	Upper Sprocket Shaft Bracket	5	2½
18932	Take-up Frame side—Small	3	1½
V18048	Adj. Gear with Shaft and Brackets ...	13	4
17113	Film Gate Tension Roller and Bracket Assem.	6	0½
17114	Upper Tension Roller Bracket... ...	1	5½
17977	Project. Lens Adapter Plate with Flange	10	6
V18690	Bal. Wheel Assem. with Cam Shaft Pinion	12	6
18680	Cam Shaft with Cam and Mitre Gear	18	9
17985	Intermediate Sprocket with Star Wheel and Shaft	31	6
17992	Upper Sprocket (2) Upper and Take-up	14	7
V18696	Large Intermediate Gear	2	6
19068	Large Driving Gear	4	2
V18697	Upper Sprocket Shaft with Pinion and Pulley	2	8½
V18342	Take-up Sprocket Shaft with Pinion and Pulley	8	4

Cat. No.		Price s.	d.
18666	Film Protector	6	3
18188	Film Shield	1	5½
18707	Upper Film Guard	3	1½
18709	Lower Film Guard	1	5½
17959	Revolving Shutter	4	2
18039	Slide Adj. Rack	2	1
18775	Drop Shutter Shaft with Mitre Gear Assem.	4	7
19230	Revolving Shutter Shaft with Mitre Gear Assem.	4	7
V17986	Cam Shaft Driving Gear with Shaft and Pinion Assem	6	3
V18735	Second Intermediate Pinion	2	1
18667	Film Protector Hinge	1	10½
18706	Picture Gauge	2	1
18762	Film Gate Catch	1	0½
B18757	Upper Film Gate Guard...	2	1
18763	Lower Film Gate Guard	1	5½
18964	Aut. Drop Shutter Assem.	4	2
18374	Take-up Roller (Idler)	3	1½
17949	Steel Tension Roller Body	2	1
17950	Steel Tension Roller End (2) each ...	1	0½
18204	Film Guide Roller	0	10
18205	Film Guide Roller Flange (2)	1	0½
18300	Stereo. Obj. Lens Slide Thumb Screw ...	0	7½
18302	Upper Magazine Thumb Screw (2) ...	0	7½
18428	Stereo. Obj. Lens Holder Thumb Screw	0	7½
18026	Frame Side Post—Long, drilled ...	1	8
18028	Frame Side Post -Short, drilled ...	1	8
18027	Frame Side Post—Long, plain	1	8
18933	Take-up Frame Side Post (2)	1	8
18941	Take-up Tension Roller Bracket Shaft...	0	5
18078	Large Driving Gear Stud	0	7½
18088	Large Interm. Gear Stud (2) each ...	0	7½

Cat. No.		Price s.	d.
V18193	Film Gate Hinge Rod and Head Assem. (2) each...	1	0½
18187	Upper Film Guard Pin	0	5
18119	Upper Tension Roller Bracket Pin ...	0	5
18117	Take-up Tension Roller Shaft	0	5
18206	Film Guide Roller Shaft	0	5
V18047	Adjusting Lever	1	8
18791	Aut. Drop Shutter Clutch Clover ...	3	1½
18783	Aut. Drop Shutter Clutch Disc. with Collar Assem.	3	6½
18786	Aut. Drop Shutter Clutch Arm Assem. (2)	2	1
18789	Aut. Drop Shutter Clutch Spider ...	5	2½
18699	First Inter. Pinion Shaft Bearing ...	1	5½
18691	Cam Shaft Bearing—Long	1	0½
18692	Cam Shaft Bearing—Short	1	0½
18705	Star Wheel Shaft Bearing, Eccentric (2)	1	0½
18936	Take-up Arm Pin Shoulder Screw (2) ...	0	7½
18032	Body Slide Screw (4) each	0	7½
18795	Aut. Drop Shutter Clutch Disc. Driving Screw (2)	0	2½

Cat. No.		Price s.	d.
18937	Take-up Arm Pin	0	7½
18121	Upper Tension Roller Spring	0	5
18942	Take-up Tension Roller Spring ...	0	5
18433	Body Slide Spring Washer (4)	0	5
18724	Film Tension Spring (2)	1	0½
18672	Film Protector Hinge Spring	0	7½
18784	Aut. Drop Shutter Clutch Disc. Spider Spring	0	7½
18795	Aut. Drop Shutter Clutch Disc Spiral Spring (2)	0	2½
18089	Second Inter. Pinion Collar	0	5
17932	Upper Sprocket Shaft Collar	0	5
18778	Aut. Drop Shutter Shaft Collar... ...	0	5
18079	Large Driving Gear Stud Washer ...	0	2½
V18301	Upper Magazine Thumb Screw Washer (4)	0	7½
V25209	Stereo. Obj. Lens Thumb Screw Wing Nut	0	7½
V18422	Stereo. Obj. Lens Slide and Rod ...	1	5½
V18065	Winding Crank—Long...	4	2

Testimonials from Pleased Exhibitors

The improvements you added to our Underwriters' Model "B" machine are *great*, and we wish to state that we will be using more Model "B" machines before very long, as we believe they have them all beaten to a finish. We wish to thank you for your promptness in loaning us a head and in doing such a fine job on our own machine, which we surely appreciate.—*F. Crouse & Son.*

We are very much pleased with our Edison One-Pin Machine. We have used an Edison constantly for over three years and can say without fear of contradiction that an Edison is there when it comes to a long and steady grind.—*Reid & Yemm, Props., Lyric Theatre.*

My Edison Machine was bought two years ago, and has been used four hours every day in that length of time, AND WITHOUT ANY REPAIRS.—*Carl Angell, Angell & Eyde, Props. The Lyceum Theatre.*

You changed my machine from a two-pin to a one-pin last December and it has run every day since and has given satisfaction, also is in good condition yet. —*E. E. Bixby, Electric Theatre.*

Mr. M. M. Wear, Manager of the Colonial Amusement Company, Charleston, is at present operating two theatres in Huntington and three in Charleston, and has two Type "B" Model machines in each house. Mr. Wear has made the unsolicited statement that he has never seen their equal as a projecting machine.

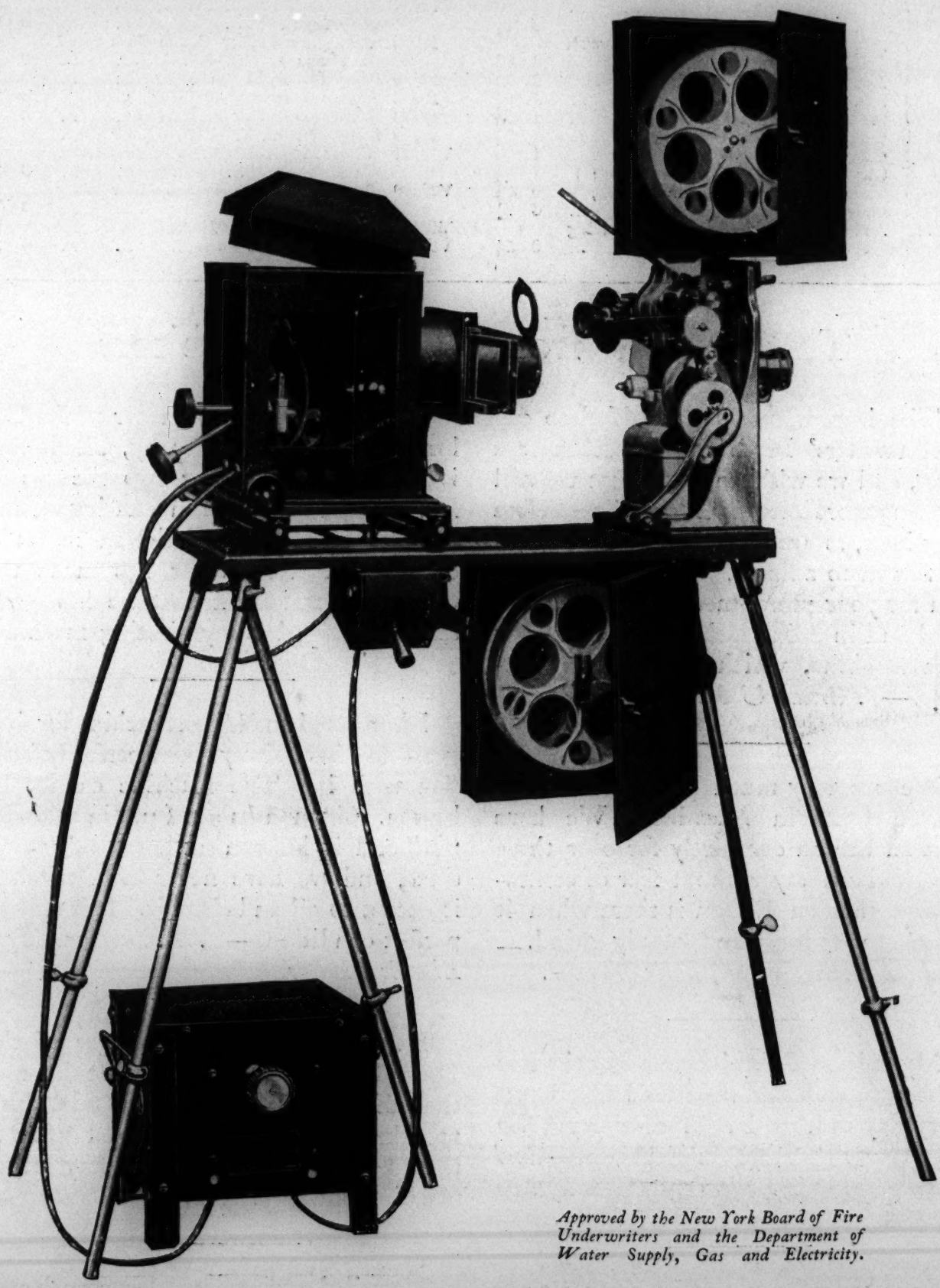
I have used an Edison machine for four years and have always been perfectly satisfied with it. The machine cannot be beaten. Six months ago I put in a Model "B" and it has run six hours a day ever since, and we have never even touched it except to oil and clean it. It is still in perfect condition.—*T. W. Chatburn, Mgr. Electric Theatre.*

Henry P. Langlois, Manager of the Dreamland Theatre, states that he uses the Edison Underwriters' Model "B" machine and is so well pleased with it that he has refused to run any other machine but an Edison.

I installed a Model "B" last month and think I should be kicked for not doing so sooner, as it certainly does "deliver the goods."—*J. R. Brannen, Prop'r and Mgr., Colonial Theatre, Evansville.*

Edison Improved Model 'B' Kinetoscope

Maximum of Wear---Minimum of Repair.



Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Has won a clear right to the title of "The Most Perfect Projecting Machine on the Market" in Competitive Demonstration with all the leading types. **Every part absolutely guaranteed free from mechanical imperfections for one year. Price £47 5s.**

WRITE FOR CATALOGUE TO-DAY.

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